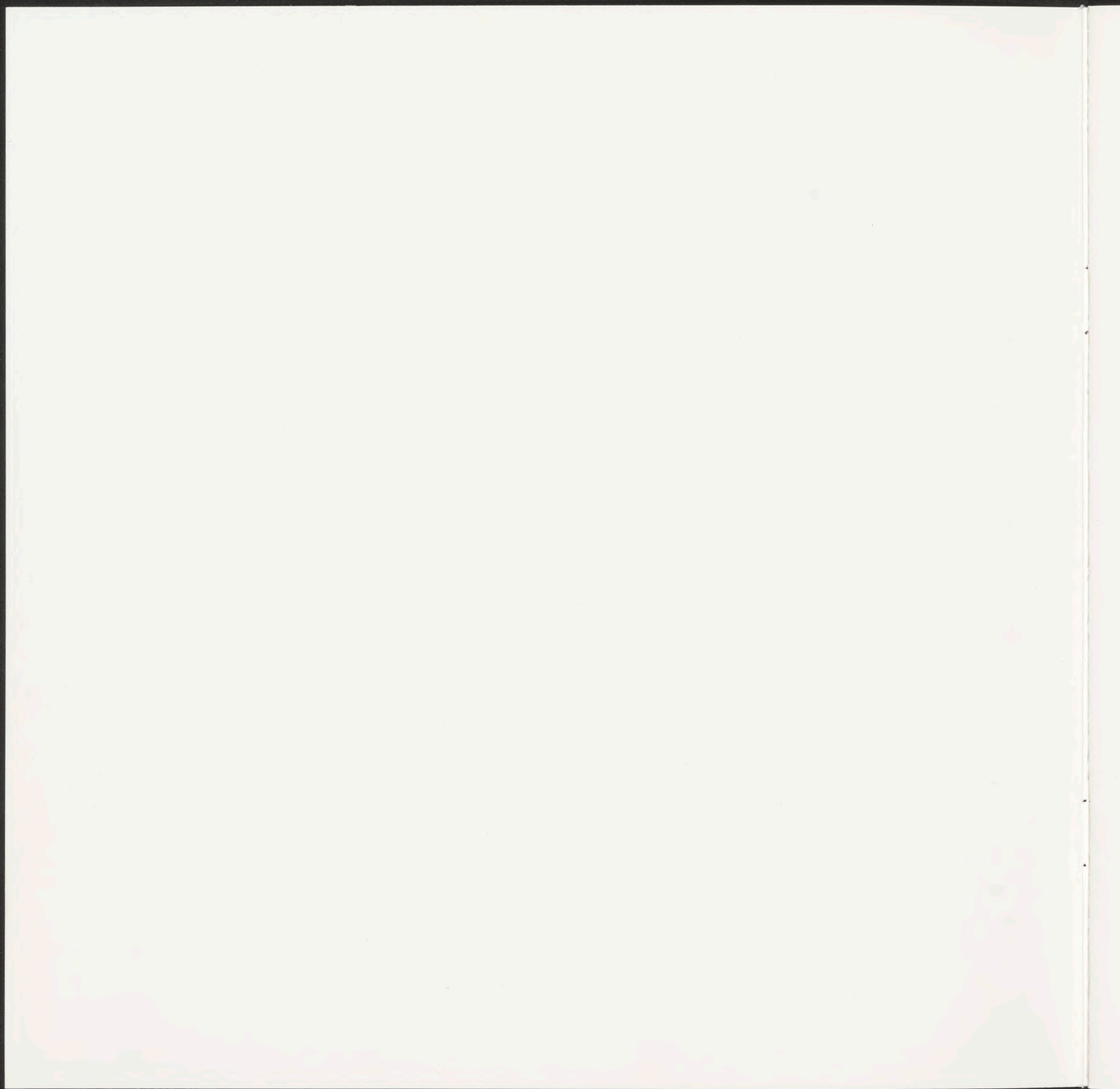




LINDA CONNOR



NOVEMBER 20, 1982—JANUARY 2, 1983

THE CORCORAN GALLERY OF ART
WASHINGTON, D.C.

LINDA CONNOR

Cover: 1. Benares, India, 1979

Linda Connor is a photographer whose accomplishments suggest vocational preparation and life experience beyond her years. It is not just that she has behind her a large and diverse body of work. Her artistic achievement comes from a subtly sensed complexity, from a kind of repeated cycle of conviction, doubt and renewed trial which affords her with exhaustive practice in photographic possibilities, and us with the luxury of extensive hindsight. Connor has experimented in many aspects of one medium, not quixotically but through a succession of more or less intensive and prolonged but usually abandoned enthusiasms. In contemplating the two major directions her work has taken in the last four years, we can trace several divergent currents which lead up to her present achievement, and we can hypothesize a few causal events.

Connor has a classical American training in photography. She studied with Harry Callahan, Aaron Siskind and Arthur Siegel; she was exposed to two of the key institutions propagating both the neo-Bauhaus and the American modernist aesthetics—the Rhode Island School of Design and the Institute of Design in Chicago. Starting as an undergraduate at RISD as a faithful documentary reporter, finding access to poverty environments and staying with an unadulterated camera technique—and shifting as a graduate student into a series of more stylistically conscious neo-surrealist modes, Connor engaged nearly every intelligent current attitude in art photography.

Two pivotal events in the artist's development of her photographic vision occurred with two changes in the habitual use of her basic tools. The first took place in 1972 when she began to photograph with an old-fashioned 8 × 10 view camera, often attached to a soft-focus portrait lens, that had belonged to her great-aunt Ethelyn. Before this, she had worked with 4 × 5 view cameras and was conversant with the premise of this tool, but found large equipment



3. Temple Wall, Kathmandu, Nepal, 1980

cumbersome, simply too inhibiting to deal with in a sustained endeavor. Somehow, during the 70s, with the series of essentially straight if stylized soft images which culminated in her book *Solos*, she overcame her resistance to manipulating an unwieldy instrument in the name of her greater commitment to the immediacy and literal directness of expression which can only be attained with the large contact print. She says that even while working on *Solos* she was recommitting herself to hard-focus images and indeed often used a sharp-focus 4×5 lens on Ethelyn's camera.

Connor's earlier flirtations with overtly-symbol-laden images, and with various plays on reflexive art (photographs of photographs, photographs of art reproductions) seem in retrospect to be fully necessary and honest stages in her artistic and moral development. But it was really in the early or mid-70s that she began to find her truer voice, and it is in the photographs since 1978 that she resoundingly comes into her own.

The second of the pivotal events was, according to the artist, long in preparation, though to the observer it seems dramatic and rather sudden. It occurred more or less with the acquiring of a new view camera, a sharp-focus Deardorff, in 1978. With the use of this equipment came a sort of relieved acceptance of sharp vision: now it would not be the filter of the distorted lens, but the more rigorous filter of view selection itself—the elusive problems both of positioning and of timing implied in the more literal equivalence of view-sight and print result—and the additional sensibility implied by the toning of the final print, that would separate Connor's "straight" photographs from the realm of the ordinary.

This exhibition presents images from Connor's two recent bodies of work: photographs taken in India and Nepal during three months in 1979–80, and photographs of North American petroglyphs, ancient native carvings in stone, from 1978 to the present. Though the two groups of work are different in important ways, each embodies a highly ambitious essay in the very meaning of photographed "reality."

For anyone—photographer or writer, journalist or filmmaker or philosopher—to tackle India, Indianness, as subject not only for inquiry but for art, is an act of some audacity. Connor would patently have needed her arduously earned "selective camera vision" even to begin such an undertaking. Faced with the event, Connor seems to have discovered resources beyond her trained technique of framing choice. She was somehow provided with the power, as it were, to decodify certain secret if plain aspects of India in such a way as to make her achievement appear almost obvious.

India is of course infinitely more in the imagination than a subject for the photographer; it embodies an entire huge ethos, a symbol for the very ambiguity of human acculturated existence, a testament to the coexisting spiritual grace and emotional disease in all of us. India is as much about human culture per se as it is about man's relation to nature. The scenes Connor has chosen to photograph and hand-develop into these peculiar smoky, reddish objects during her weeks in India and Nepal tend to alternate between various types. There are those singling out special cultural trademarks, or actual artistic monuments, which are specific to the place; and those capturing more generalized, casual and fleeting views of people and animals in "typical," (often rather static) positions. In some ways Connor's photographs of India, unlike the petroglyph images, share the approach a painter or draughtsman might take. Aside from their transcendence of the soft-focus lens, and their distinctive contact printing technique, which takes place outdoors without the usual chemical processing and which relies importantly on rich gold toning—aside from these considerations, their compositions and excruciatingly careful juxtapositions of abstract and representationally laden values, suggest not the candid photographer's, but the painter's thought processes. Connor's Indian photographs differ each from the other so drastically that they are not perceived as a series except insofar as they share a theme and an underlying unity of emotional tone. They range from the bizarre, like *Hennaed Hand* (no. 2), to the supremely, memorably classical, like *Benares, India* (cover image).

Recently we have seen in the development of photographic criticism a recurrent impulse to discourse upon the subject of photography's susceptibility to analysis based on various new linguistic structural principles. For instance, either the markedly contrapuntal, or the conversely dedifferentiated-field, organizations of various given photographs might seem to have their respective syntactic logics which are somehow, mysteriously, intelligible to all of us. But beyond such a generalized statement, we are hard pressed to demonstrate linguistic structural formulae or principles which govern "good" or "decipherable" photos. However, signs and symbols common to language and photography, do sometimes appear susceptible to description, if not analysis.

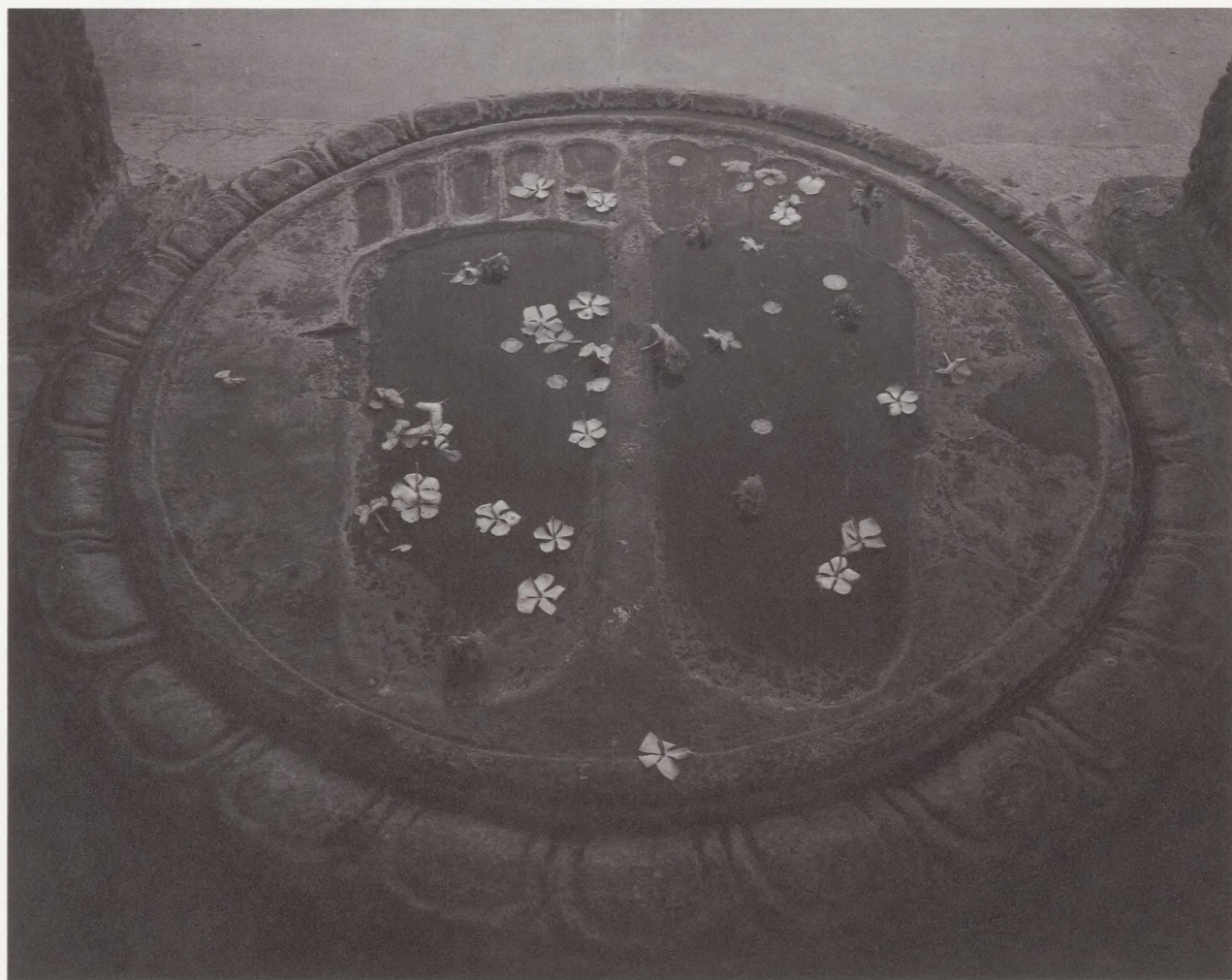
I mention all this in preface to an assessment of Linda Connor's petroglyph photographs, which seem to me among the few true heirs to Frederick Sommer's great horizonless desert landscape pictures, themselves examples of the "dedifferentiated-field" compositional type. Connor has literally fixed upon the structuralist notion of "signs" as a kind of touchstone in

making her extensive series of petroglyph photographs. (And she has often chosen nearly to obscure the actual carved symbols in the large landscape compositions.)

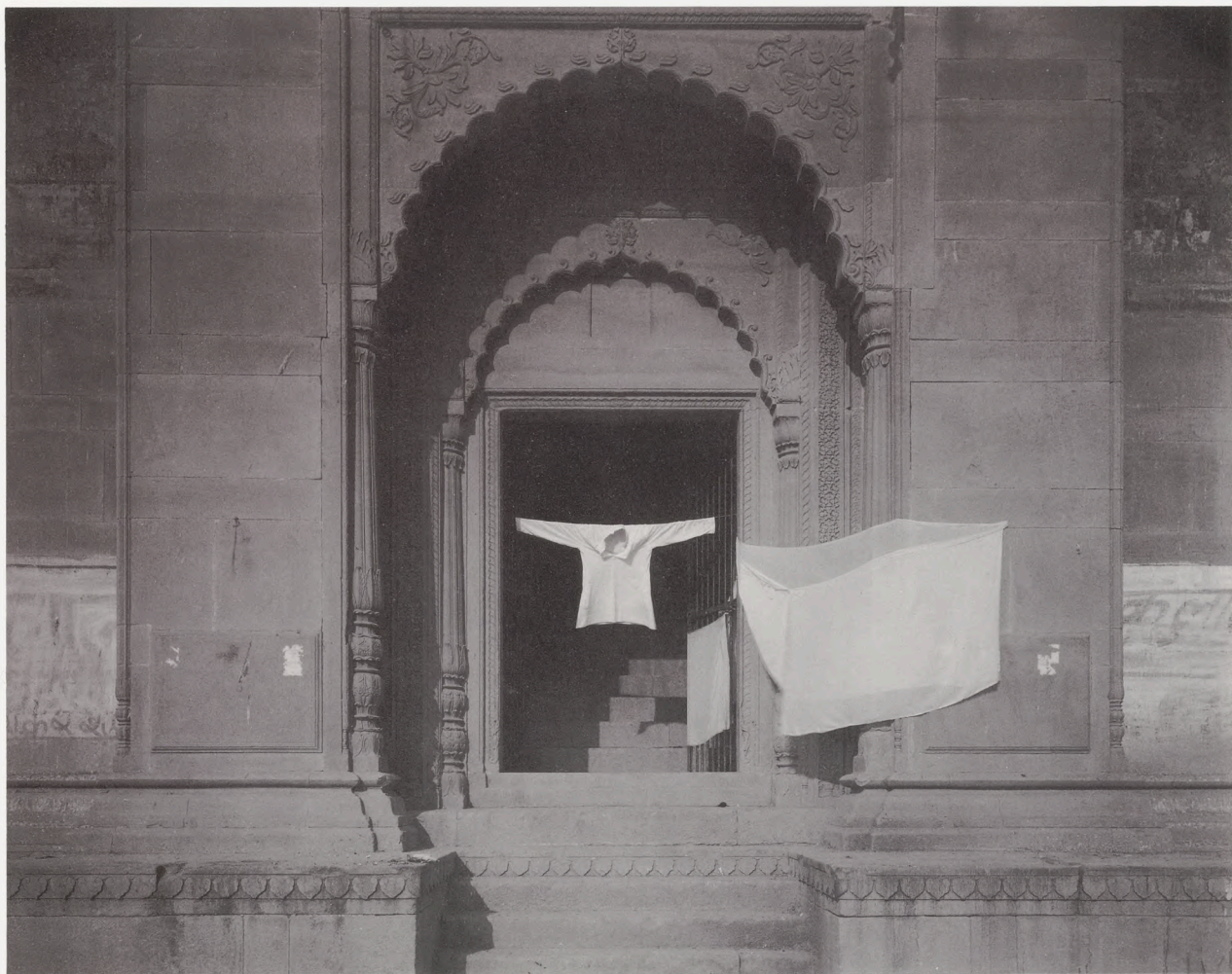
The often nearly invisible fragments of language or depiction found in American Indian glyphs seem to refer generically in Connor's pictures to photography's mysterious nature as a linguistically related art form: the petroglyph photographs may be seen as reflexive images in the extreme, traces of traces, abstract signs referring to other abstract signs. The photograph's usual role as signifier in these works is subtly overturned, because the photo points not to a closed signified but to another signifier, where signified is obscure, and yet in another sense completely clear.

The way in which the petroglyph photos can function both as beautifully crafted pictures—successful landscapes in the spirit of Sommer or Robert Adams, or even the great 19th century survey photographers—and as denotatively neutralized signifiers of signifiers, constitutes an act of the greatest originality and importance in the context of contemporary photography. This continuity of two different concerns, first the photograph as an image firmly lodged in the realm of the depictive, and in one strain of the history of art photography; and second, the photograph as a pre-depictive object, as physical bearer of a shadowy trace of simple *making*; a testament, indeed, to *marking per se*—these separate intentions in Linda Connor's photography declare themselves more and more plainly as she evolves as an artist. Connor seems destined to engage the most profoundly situated issues of her medium, and to elucidate them for us.

JANE LIVINGSTON



10. Buddha's Footprints, India, 1979



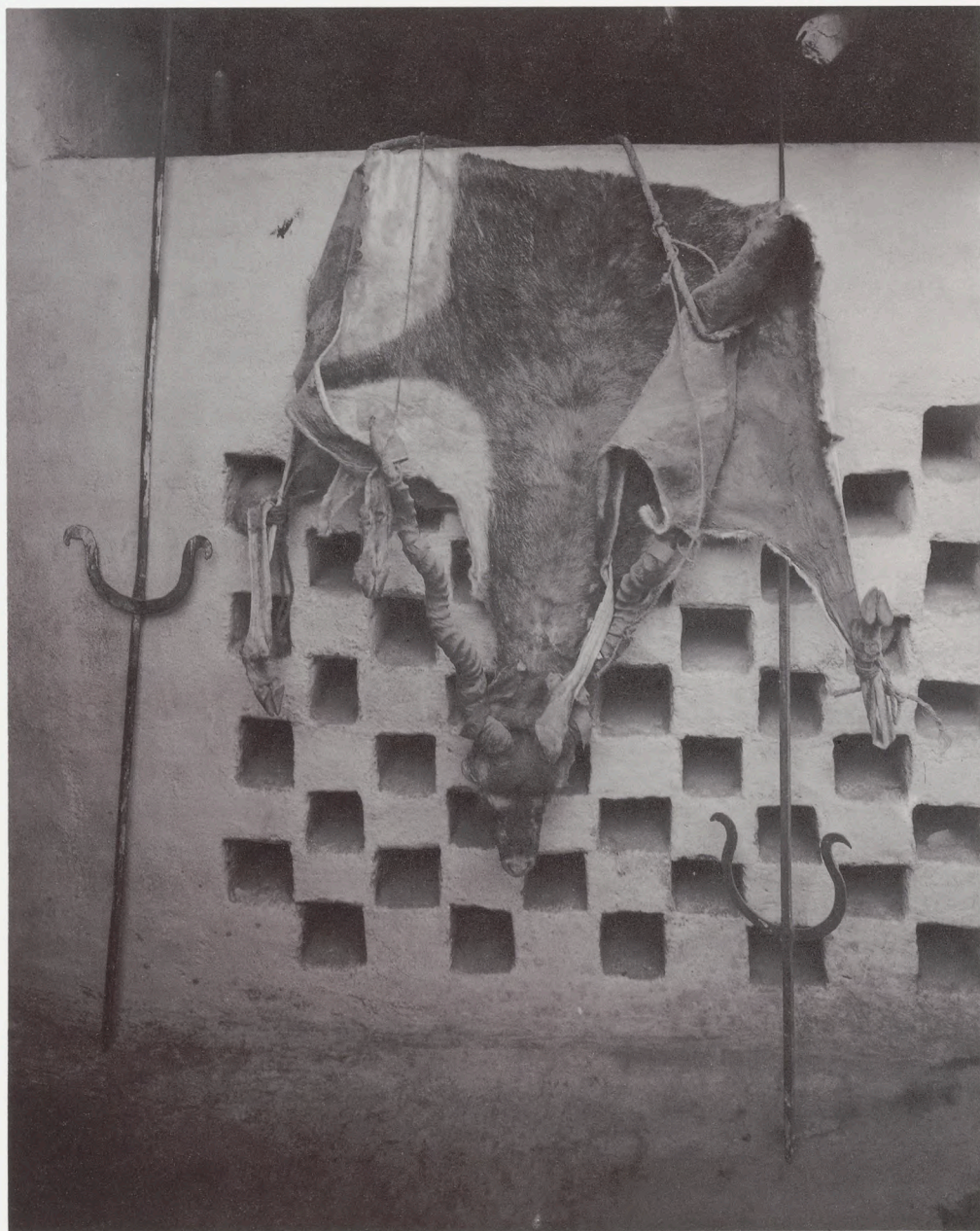
33. Shirt, Benares, India, 1979



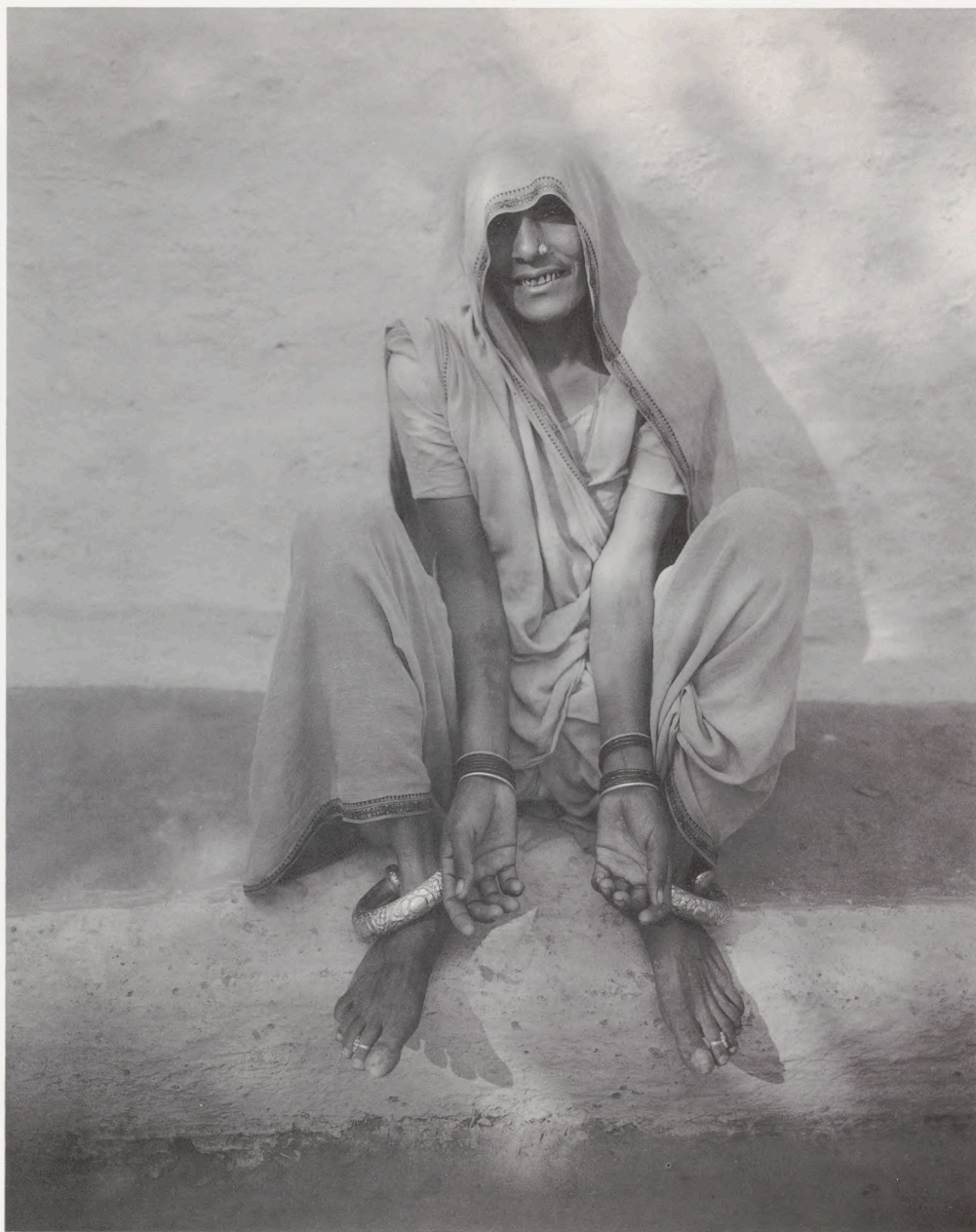
2. Hennaed Hand, Nepal, 1980



8. Yogi, Benares, India, 1979



4. Antelope Hide, India, 1979



9. Hindu Woman, India, 1979



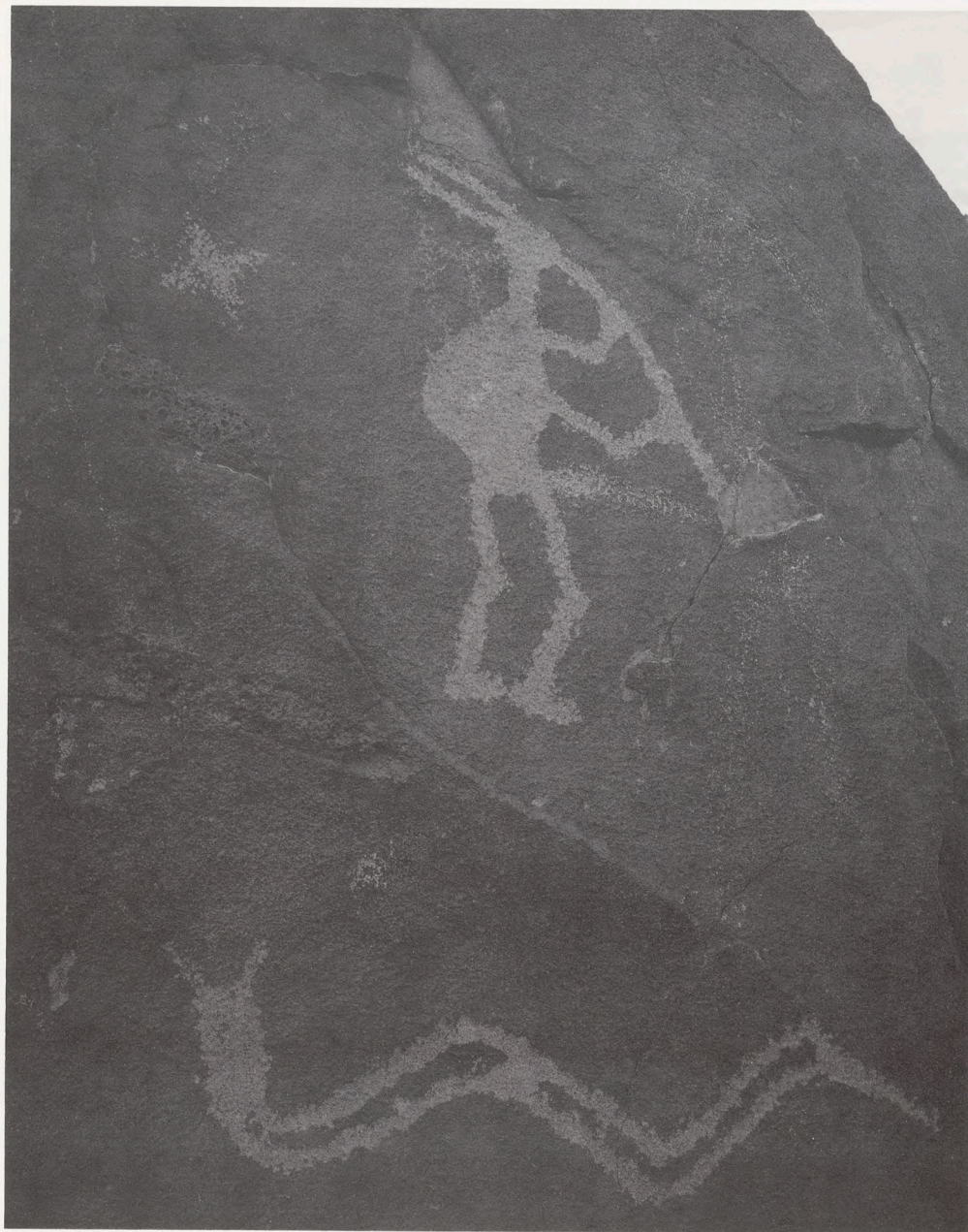
7. Temple, Khajuraho, India, 1979



5. Temple, Kathmandu, 1980



37. Great Gallery, Horseshoe Gallery, Utah, 1982



48. Humped-back Flute Player and Snake Petroglyph, New Mexico, 1981



47. Coyote and Bird, Arizona, 1981



40. Pictograph, Super Nova, Chaco Canyon, New Mexico, 1982

CATALOGUE OF THE EXHIBITION

All images are gold-toned contact prints on 8 × 10 inch printing-out-paper

1. Benares, India, 1979
2. Hennaed Hand, Nepal, 1980
3. Temple Wall, Kathmandu, Nepal, 1980
4. Antelope Hide, India, 1979
5. Temple, Kathmandu, 1980
6. Sleeping Baby, Kathmandu, Nepal, 1980
7. Temple, Khajarah, India, 1979
8. Yogi, Benares, India, 1979
9. Hindu Woman, India, 1979
10. Buddha's Footprints, India, 1979
11. Nepal, 1980
12. Nepal, 1979
13. Nepal, 1980
14. Moonrise, India, 1979
15. India, 1979
16. Blind Musicians, India, 1979
17. Bull, Nepal, 1980
18. Religious Effigies, Benares, India, 1979
19. Dancing Shiva, India, 1979
20. Kathmandu, Nepal, 1979
21. Temple Courtyard, Nepal, 1980
22. India, 1979
23. Hoof, Kathmandu, Nepal, 1980
24. Sri Lanka, 1979
25. Lane, Nepal, 1979
26. Prayer Flags, Nepal, 1979
27. Shrine, India, 1979
28. Embracing Trees, Thailand, 1979
29. Rice Paddies, Nepal, 1980
30. Jain Nuns, India, 1979
31. Nepal, 1980
32. Veiled Woman, India, 1979
33. Shirt, Benares, India, 1979
34. India, 1979
35. India, 1979
36. Temple, India, 1979
37. Great Gallery, Horseshoe Gallery, Utah, 1982
38. Spirals, Three Rivers, New Mexico, 1982
39. Pictographs of the Spanish, Canyon de Chelly, Arizona, 1981
40. Pictograph, Super Nova, Chaco Canyon, New Mexico, 1982
41. Petroglyphs near Bishop, California, 1978
42. Stag Petroglyph with Bullet Holes, Chaco Canyon, New Mexico, 1981
43. Petroglyph, New Mexico, 1981
44. Big Horn Sheep with Arrows, Three Rivers, New Mexico, 1982
45. Petroglyphs, Utah, 1981
46. Spiral, Canyon de Chelly, 1978
47. Coyote and Bird, Arizona, 1981
48. Humped-back Flute Player and Snake Petroglyph, New Mexico, 1981
49. Petroglyph, Chaco Canyon, New Mexico, 1981
50. Hands, Canyon de Chelly, Arizona, 1982
51. Great Gallery Detail with Flute Player, Horseshoe Canyon, Utah, 1982
52. Spanish and Ancient Drawings, Canyon de Chelly, Arizona, 1982
53. Detail Comet Panel, Arizona, 1982
54. Petroglyphs, Hawaii, 1978
55. Petroglyph, Utah, 1981
56. Pictographs near White House Ruin, Canyon de Chelly, Arizona, 1978
57. Mountain Lion with Dagger, New Mexico, 1981
58. Petroglyphs near Prescott, Arizona, 1979
59. Spiral, Chaco Canyon, New Mexico, 1981
60. Petroglyphs, Bella Coola, British Columbia, 1981
61. Petroglyphs, Big Hand Panel, New Mexico, 1981

LINDA CONNOR

Born New York, New York, 1944.

Received B.F.A. Degree Rhode Island School of Design, Providence, Rhode Island, 1967.

Received M.S. Degree Institute of Design, Illinois Institute of Technology, Chicago, Illinois, 1969.

Taught California College of Arts and Crafts, Oakland, California, 1970, 1973.

Taught San Francisco State University, California, 1972.

Taught University of California at Berkeley, California, 1973.

Received Union of Independent Colleges of Art Faculty Grant, 1973.

Led workshops and lectured widely, 1973—present.

Received National Endowment for the Arts Photographer's Fellowship, 1976.

Taught School of the Museum of Fine Arts, Boston, Massachusetts, 1978.

Received John Simon Guggenheim Memorial Foundation Fellowship, 1979.

Teaches San Francisco Art Institute, San Francisco, California, 1969—present.

Lives San Anselmo, California.

INDIVIDUAL EXHIBITIONS

- | | | | |
|------|--|------|--|
| 1969 | The Dayton Art Institute Photography Department, Ohio | 1977 | Kline Commons Gallery, Bard College, Annandale-on-Hudson, New York
M. H. de Young Memorial Museum, San Francisco, California |
| 1970 | San Francisco Art Institute, California | 1978 | Light Gallery, New York City
Santa Anna College, California
Yuen Lui Gallery, Seattle, Washington
The Darkroom, San Rafael, California
Commons Gallery, Washington University, St. Louis, Missouri |
| 1971 | Focus Gallery, San Francisco, California
Barnes Gallery, Loomis Institute, Connecticut
The School of the Art Institute of Chicago, Illinois | 1979 | Wesleyan University, Middletown, Connecticut
Tweed Museum, University of Minnesota, Duluth
Yellowstone Art Center, Billings, Montana
The Los Angeles Institute of Contemporary Art, California |
| 1972 | Let-A-Dark, San Raphael, California | 1980 | Photographer's Gallery, Saskatoon, Saskatchewan, Canada
Light Factory Gallery, Charlotte, North Carolina
Eclipse Gallery, Boulder, Colorado
Light Gallery, Los Angeles, California |
| 1973 | Hallway Gallery, San Francisco Art Institute, California
Light Gallery, New York City
The Dayton Art Institute Photography Department, Ohio | 1981 | Light Gallery, New York City
Northlight Gallery, Arizona State University, Tempe, Arizona
Vision Gallery, Boston, Massachusetts
Ancient Currents Gallery, San Francisco, California |
| 1974 | Tyler School of Art, Temple University, Philadelphia, Pennsylvania
Portland School of Art, Maine
Meramec Community College, St. Louis, Missouri | 1982 | Center for Creative Photography, University of Arizona, Tucson
"Landmarks," Colorado Mountain College, Breckenridge |
| 1975 | University of Colorado, Boulder
218 Gallery, Memphis, Tennessee
Center Gallery, University of California Berkeley Extension, San Francisco, California
Slightly Sloping Gallery, Visual Studies Workshop, Rochester, New York | | |
| 1976 | Spectrum Gallery, Tucson, Arizona
Susan Spiritus Gallery, Newport Beach, California
Shadow Catcher Gallery, Sun Valley
Center for the Arts and Humanities, Idaho
Center for Photographic Studies, Louisville, Kentucky | | |

SELECTED GROUP EXHIBITIONS

- 1968 Kovler Gallery, Chicago, Illinois.
"Vision and Expression," George Eastman House, Rochester, New York. Catalogue.
- 1969 "Rhode Island Arts Festival," Providence.
- 1970 "Recent Acquisitions: Contemporary Photographers," The Art Institute of Chicago, Illinois.
"12 X 12 Photographers," Rhode Island School of Design, Providence. Catalogue.
"California Photographers," University of California at Davis; Oakland Museum, California; Pasadena Museum, California. Catalogue.
- 1970-72 "Visual Dialogue Show," Focus Gallery, San Francisco, California. Exhibition traveled. Catalogue.
- 1971 "Third Photography Invitational," Photography Workshop, Corcoran Gallery-Dupont Center, Washington, D. C.
"Being Without Clothes," Massachusetts Institute of Technology, Cambridge. Catalogue.
"La Provençale," Musée Réattu d'Arles, France.
"Photography Invitational 1971," Little Rock Arts Center, Arkansas; Memphis Academy of Arts, Tennessee. Catalogue.
"Figure in Landscape," International Museum of Photography at George Eastman House, Rochester, New York. Catalogue.
"A Year's Acquisitions," The Art Institute of Chicago, Illinois.
- 1971-72 "Photo-media U.S.A.," San Diego State College, California; Museum of Contemporary Crafts of the American Crafts Council, New York City. Catalogue.
- 1972 "The Multiple Image," Hayden Gallery, Massachusetts Institute of Technology, Cambridge. Catalogue.
"Photographic Portraits," Moore College of Art, Philadelphia, Pennsylvania. Catalogue.
"3 Photographers," Saint Mary's College, Notre Dame, Indiana.
"Photographer as Magician," University of California at Davis.
- 1973 "Three American Photographers" (with Imogen Cunningham and Judy Dater), Musée Réattu, Arles, France.
"Light and Lens," Hudson River Museum, Yonkers, New York. Catalogue.
"Linda Connor/Michael Bishop," Fine Arts Center, University of Rhode Island, Kingston.
- 1974 "Light and Substance," University of New Mexico, Albuquerque. Catalogue.
"Private Realities," Museum of Fine Arts, Boston, Massachusetts. Catalogue.
"Critic's Choice," Humboldt State University, Arcata, California.
"Women See Women," University of California, Santa Cruz. Catalogue.
"Photography Unlimited," Fogg Art Museum, Harvard University, Cambridge, Massachusetts. Brochure.
- 1975 "Light and Substance," University of California, Santa Barbara.
"Dimensional Light," Art Gallery, California State University, Fullerton. Catalogue.
"Kosciuszko Foundation Photographic Contest on Polish American Heritage," New York City.
"History Transformed," Orange Coast College, Costa Mesa, California; Friends of Photography, Carmel, California.

- "San Francisco Art Institute Photography Faculty," Richard deMarco Gallery, Edinburgh, Scotland.
- 1975-76 "Fourteen American Photographers," The Baltimore Museum of Art, Maryland. Exhibition traveled to Newport Harbor Art Museum, California; La Jolla Museum of Contemporary Art, California; Walker Art Center, Minneapolis, Minnesota; The Fort Worth Art Museum, Texas. Catalogue.
- 1975-79 "Connor, Redmond, Raymo, Toth," The Slightly Sloping Gallery, Visual Studies Workshop, Rochester, New York. Exhibition traveled.
- 1976 "Photographs, Faculty and Students of the San Francisco Art Institute," Friends of Photography, Carmel, California.
 "8 × 10: Ten American Photographers," Dallas Museum of Fine Arts, Texas. Catalogue.
 "Invitational Exhibition," J. B. Speed Art Museum, Louisville, Kentucky. Catalogue.
- 1977 "Survey of Contemporary Photography," Cranbrook Academy of Art Museum, Bloomfield Hills, Michigan.
 "Linda Connor/Barbara Crane," Davis Art Gallery, Stephens College, Columbia, Missouri.
 "The Less Than Sharp Show," Chicago Photographic Gallery of Columbia College, Chicago. Catalogue.
 "Center," Center for Creative Photography, University of Arizona, Tucson. Catalogue.
 "Eye of the West: Camera Vision and Cultural Consensus," Hayden Gallery, Massachusetts Institute of Technology, Cambridge.
- "Foto, San Francisco," Galerije Grada Zagreba, Yugoslavia. Catalogue.
 "8 × 10" × Ten, Vision Gallery, Boston, Massachusetts.
- 1977-78 "Extended Frames," State University of New York at Potsdam. Exhibition traveled to six other New York State Universities.
- 1977-80 "The Great West, Real/Ideal," University of Colorado, Boulder, and International Center for Photography, New York City. Exhibition traveled as Smithsonian Institution Traveling Exhibition.
- 1978 "Additional Information: Photographs by 10 Contemporary Photographers," University of Maryland, College Park.
 "Forty American Photographers," E. B. Crocker Art Gallery, Sacramento, California. Catalogue.
 "Still Life in Photography," Art Gallery, College of the Redwoods, Eureka, California.
 "Connor/Fulton/Bowers," Clouds in Water Gallery, Calgary, Canada.
 "One-of-a-Kind Color: Color of One Kind, Polaroid," Franklin Institute, Philadelphia.
 "23 Photographers—23 Directions," Kirklands International Photographic Exhibition, Liverpool, England. Catalogue.
 "Mirrors and Windows: American Photography since 1960," Museum of Modern Art, New York City. Catalogue with text by John Szarkowski.
 "Auction Exhibition," George Eastman House, Rochester, New York. Catalogue.
- 1978-80 "Some Twenty Odd Visions," And/Or Gallery, Seattle, Washington. Exhibition traveled. Catalogue.

- 1979 "Crosscurrents: Additions to the Permanent Collection of Photography in 1979," San Francisco Museum of Modern Art, California.
- "The Hand-colored Photograph," Philadelphia College of Art, Pennsylvania. Catalogue.
- "Recent Photographs Linda Connor/Nicholas Nixon," Longwood Gallery, Massachusetts College of Art, Boston.
- "American Photography in the 70's," The Art Institute of Chicago, Illinois.
- "New Accessions in Photography," Museum of Fine Arts, Houston, Texas.
- "Rhode Island School of Design Photography Department Alumni Exhibition," Providence.
- 1979-80 "Photographic Surrealism," The New Gallery of Contemporary Art, Cleveland; Brooklyn Museum, New York; The Dayton Art Institute, Ohio. Catalogue.
- 1979-81 "American Images: New Work by Twenty Contemporary Photographers," Corcoran Gallery of Art, Washington, D.C.; International Center of Photography, New York City; Museum of Fine Arts, Houston, Texas; University of Texas at Austin. Catalogue. Book edited by Renato Danese and published by McGraw-Hill.
- "One of a Kind, Recent Polaroid Color Photography," Museum of Fine Arts, Houston, Texas; DeCordova Museum, Lincoln, Massachusetts; Minneapolis Institute of Arts, Minnesota; University of Arizona, Tucson; Los Angeles Institute of Contemporary Art, California; Corcoran Gallery of Art, Washington, D. C.; Denver Art Museum, Colorado; Art Institute of Chicago, Illinois. Book published by David Godine with text by Eugenia Parry Janis.
- 1980 "Linda Connor/Joan Lyons/Bonnie Gordon," Wells College, Aurora, New York.
- "New Still Life," Viviane Esders Rudzinoff Gallery, Paris, France. Catalogue.
- "The New Vision: 40 Years of Photography at the Institute of Design," Light Gallery, New York City.
- Biennial Exhibition, Virginia Museum of Fine Arts, Richmond.
- "Four Views of Romanticism," The Cronin Gallery, Houston, Texas.
- "New California Views," Mills College, Oakland, California.
- National Endowment for the Arts Purchase Award Artists, Center for Creative Photography, University of Arizona, Tucson. Catalogue.
- "Photography: Recent Directions," DeCordova Museum, Lincoln, Massachusetts. Catalogue.
- "Sign and Symbol," Jeffrey Fuller Fine Art, Philadelphia, Pennsylvania.
- "Fifth Anniversary Exhibition 1975-1980," Cronin Gallery, Houston, Texas. Catalogue.
- "From this Land," Emmanuel Gallery, Denver, Colorado.
- "The Alternate Process," Photography Southwest Gallery, Scottsdale, Arizona.
- 1980-81 "Landscape Images: Recent Photographs by Linda Connor—Judy Fiskin—Ruth Thorne-thomsen," La Jolla Museum of Contemporary Art, California. Catalogue.
- "New Landscapes," Part I and "New Landscapes," Part II, Friends of Photography, Carmel, California. Catalogue.

- 1980-82 "Women/Image/Nature," Tyler School of Art, Temple University, Philadelphia, Pennsylvania; Rochester Institute of Technology, New York; Anderson Gallery, Virginia Commonwealth University, Richmond; MOMING Dance Center and Gallery, Chicago, Illinois. Catalogue.
- 1981 "An Auction of Outstanding 20th Century Photographs," International Center of Photography, New York City.
- "Frank Gohlke/Linda Connor," Light Gallery, New York City; Film in the Cities Gallery, St. Paul, Minnesota.
- "New Vision," The Silver Image Gallery, Seattle, Washington.
- "Acquisitions 1973-1980," International Museum of Photography, George Eastman House, Rochester, New York. Catalogue.
- Weiner Internationale Biennale—Erweiterte Fotografie, Germany.
- "10th Anniversary Exhibition," Light Gallery, New York City.
- 1981-83 "Still Life: Photography from the Collection of the Museum of Modern Art," Museum of Modern Art, New York City; Corcoran Gallery of Art, Washington, D.C. Exhibition traveling.
- "American Photographers and the National Parks," Transamerica Pyramid, San Francisco, California; Oakland Museum, California; Corcoran Gallery of Art, Washington, D.C.; New York Public Library; Chicago Historical Society; Amon Carter Museum, Texas; Museum of Art, Carnegie Institute, Pittsburgh; Minneapolis Institute of Arts; Denver Art Museum; Los Angeles County Museum of Art. Catalogue. Book published by Viking Press for the National Park Foundation.
- 1982 "American Photography Today," University of Colorado, Denver.
- "California Photography," Museum of Art, Rhode Island School of Design, Providence.
- "Asia," San Francisco Camerawork, California.
- "Five Years at the Creative Photography Gallery," Massachusetts Institute of Technology, Cambridge.
- "Adjacencies," Sol Mednick Gallery, Philadelphia College of Art, Pennsylvania.
- "Landscape \times 5," Reese Bullen Gallery, Humboldt State University, Arcata, California.
- "Landscape Photographs," Jorgensen Gallery, University of Connecticut, Storrs. Catalogue.
- "The Contact Print," Friends of Photography, Carmel, California. Catalogue.
- "California Views: Three Portfolios," Museum of Fine Arts, Houston, Texas.
- "20 \times 24 Polaroid," National Academy of the Sciences, Washington, D.C.
- "California Photographers," Rhode Island School of Design, Providence.
- "Earth, Clay and Stone: The Photographer's View of Southwestern Architecture," Phoenix Art Museum, Arizona.
- Photo Art 1, Photokina Photography Fair, Cologne, West Germany.

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Au, Anita. "The Mystics in Linda Connor's Photography," *Photo Art Magazine*, Hong Kong, no. 15, December 1981, pp. 25-33, illus.

Bullock, Wynn, et. al. *Darkroom*, Rochester, New York: Lustrum Press, 1977. pp. 51-61.

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Cahn, Robert, and Robert Glenn Ketchum. *American Photographers and the National Parks*. New York: Viking Press, 1981. pp. 102-104, 153, illus.

Connor, Linda. *Solos: Photographs by Linda Connor* (monograph). Millerton, New York: Apeiron Workshops, Inc., 1979.

Danese, Renato, ed. *American Images: New Work by Twenty Contemporary Photographers*. New York: McGraw-Hill, 1979. pp. 50-59, illus.

Davis, Douglas. "Mirrors and Windows," *Newsweek*, August 14, 1978, pp. 69-72.

Davis, Douglas, and Maggie Malone. "The Young Romantics," *Newsweek*, March 19, 1979, p. 100.

Farb, Oriole and Jerome Liebling. "Portfolio," *The Massachusetts Review*, vol. xv, no. 3, summer 1974, pp. 445-480, illus.

Featherstone, David. *New Landscapes*, Untitled 24, Friends of Photography, Carmel, California, 1981.

Fox, Louis William. "Images of Veneration," *Artweek*, vol. 11, no. 32, October 4, 1980, p. 14, ill.

Gold, Ann. "Linda Connor: A Modified Reality," *San Francisco Magazine*, September 1977, p. 34-35.

Gottlieb, Annie. "Women See Women," *Ms. magazine*, March 1976, pp. 58-63, illus.

Grundberg, Andy. "Mirrors of the Spirit," *Modern Photography*, September 1982, p. 86, ill.

Grundberg, Andy and Julia Scully. "Currents: American Photography Today," *Modern Photography*, August 1981, pp. 102-105, 178, 184, 186, illus.

Hugunin, James. "Linda Connor at the Los Angeles Institute for Contemporary Art," *Afterimage*, vol. 7, no. 5, December 1979, pp. 6-7, illus.

Lau, Alberto. "Landscapes Near and Far," *Artweek*, vol. 12, no. 1, January 10, 1981, p. 12, ill.

Leavitt, Don. "The Instant Still Life: Images from a New Book and Travelling Exhibition Display the Unique Esthetics of Polacolor Photography," *Popular Photography*, December 1979, p. 92, illus.

Lifson, Ben. "Linda Connor at Light," *Art in America*, vol. 66, no. 5, September/October 1978, pp. 125-126. *Mademoiselle* magazine, August 1966, p. 118, ill. p. 323.

Minkinen, Arno. "Flames of Solos" (book review), *Views: The Journal of Photography in New England*, vol. 1, no. 3, spring 1980, p. 16, ill.

Moore, Sarah. "Romantic Allusions," *Artweek*, vol. 13, no. 12, March 27, 1982, p. 12, 14, ill.

Murray, Joan. "Books: The Individual and History Receive Recognition" (book review), *Artweek*, vol. 10, no. 29, September 15, 1979, p. 11, ill.

Scully, Julia, Andy Grundberg, Howard Millard, Carol Squiers. "Landscape: Image and Idea," *Modern Photography*, vol. 46, no. 9, pp. 73-93, ill.

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Traub, Charles, ed. *Aperture 87. The New Vision: Forty Years of Photography at the Institution of Design*. Millerton, New York: Aperture, Inc., 1982. p. 75, ill. p. 42.

Upton, Barbara and John. *Photography*. Boston: Little, Brown and Company, 1976. pp. 336-337, ill. p. 37.

Werner, Donald, ed. *Light and Lens*. Dobbs Ferry, New York: Morgan & Morgan, Inc., 1973. pp. 66-67, illus.

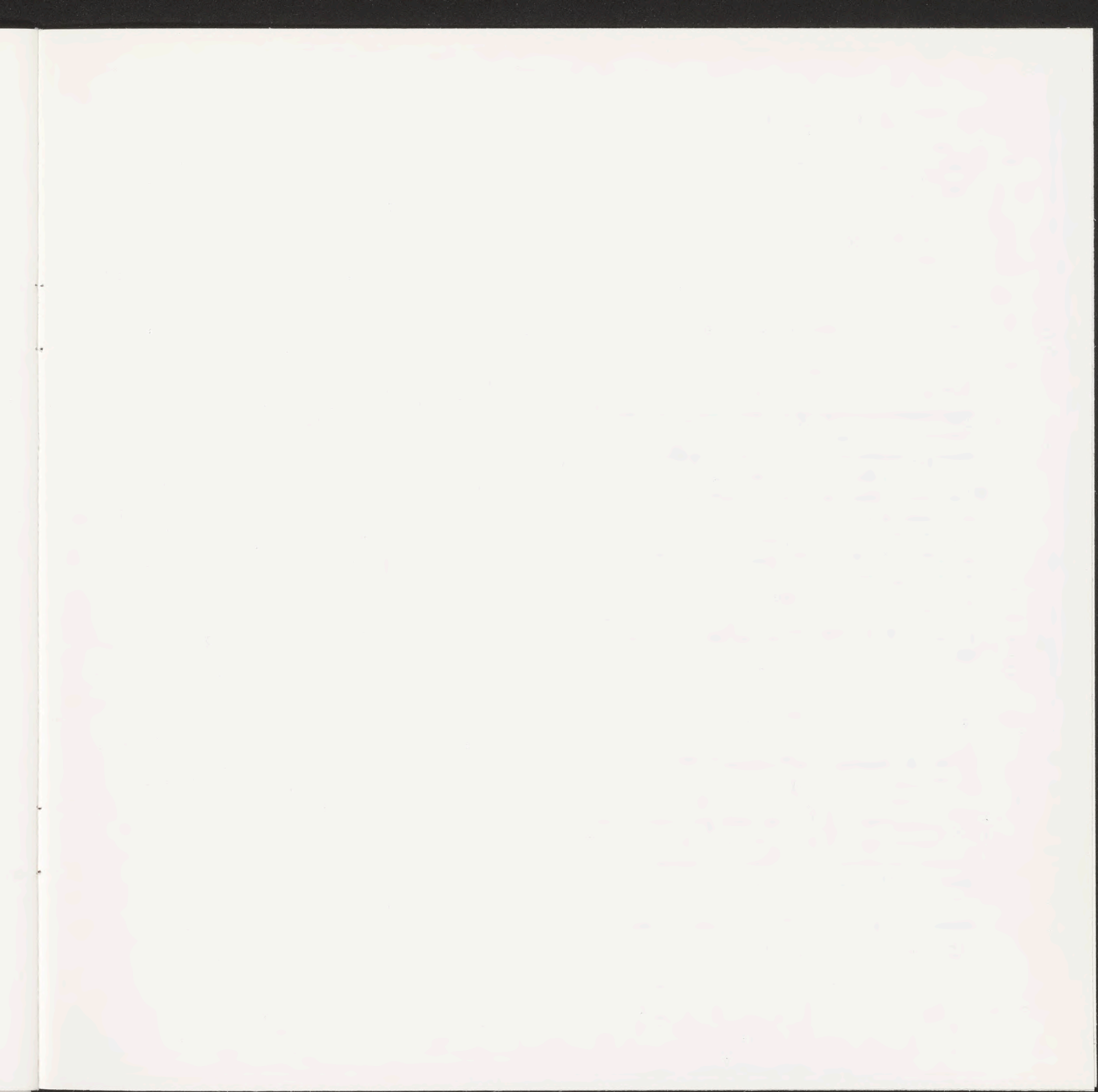
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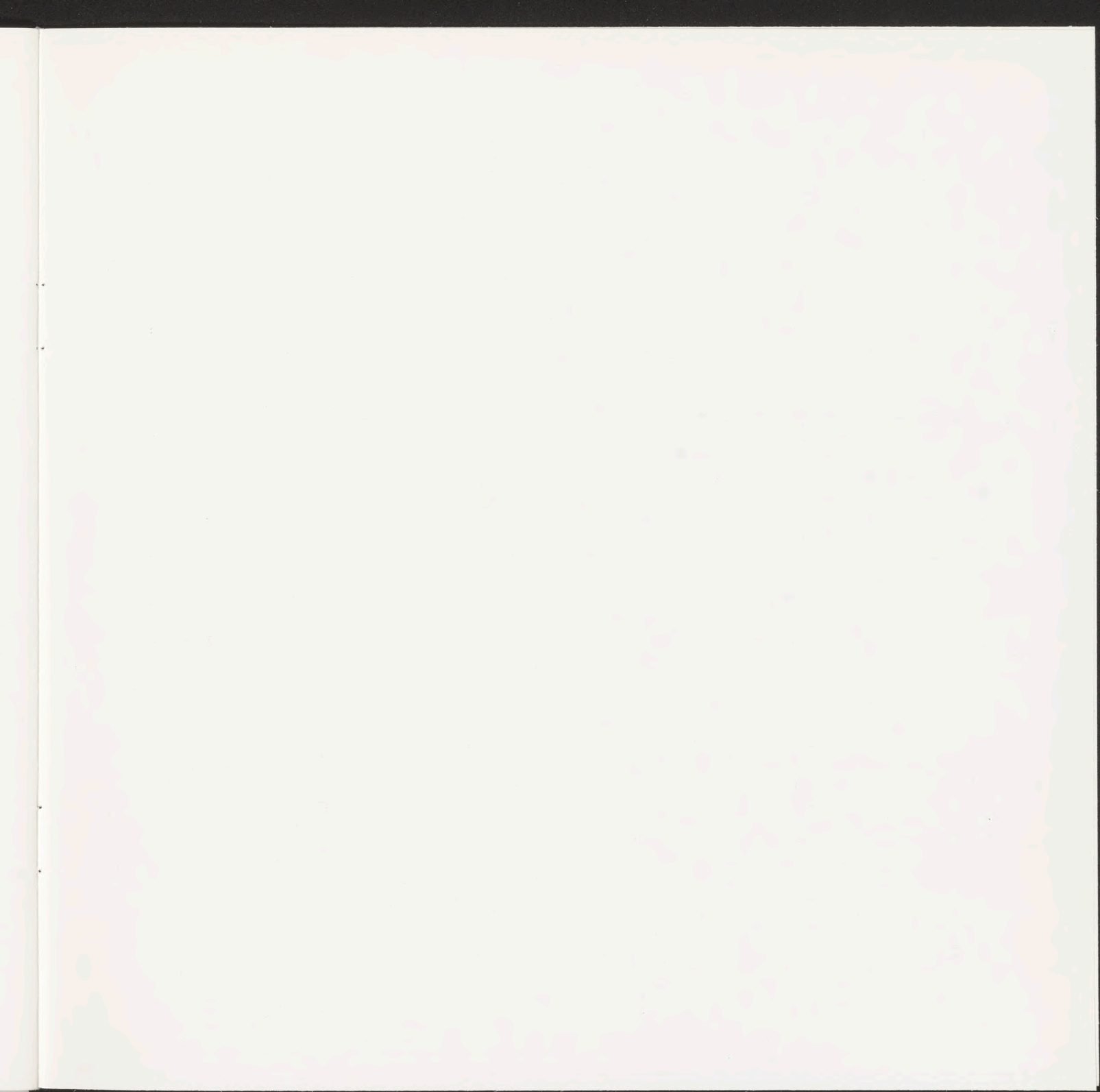
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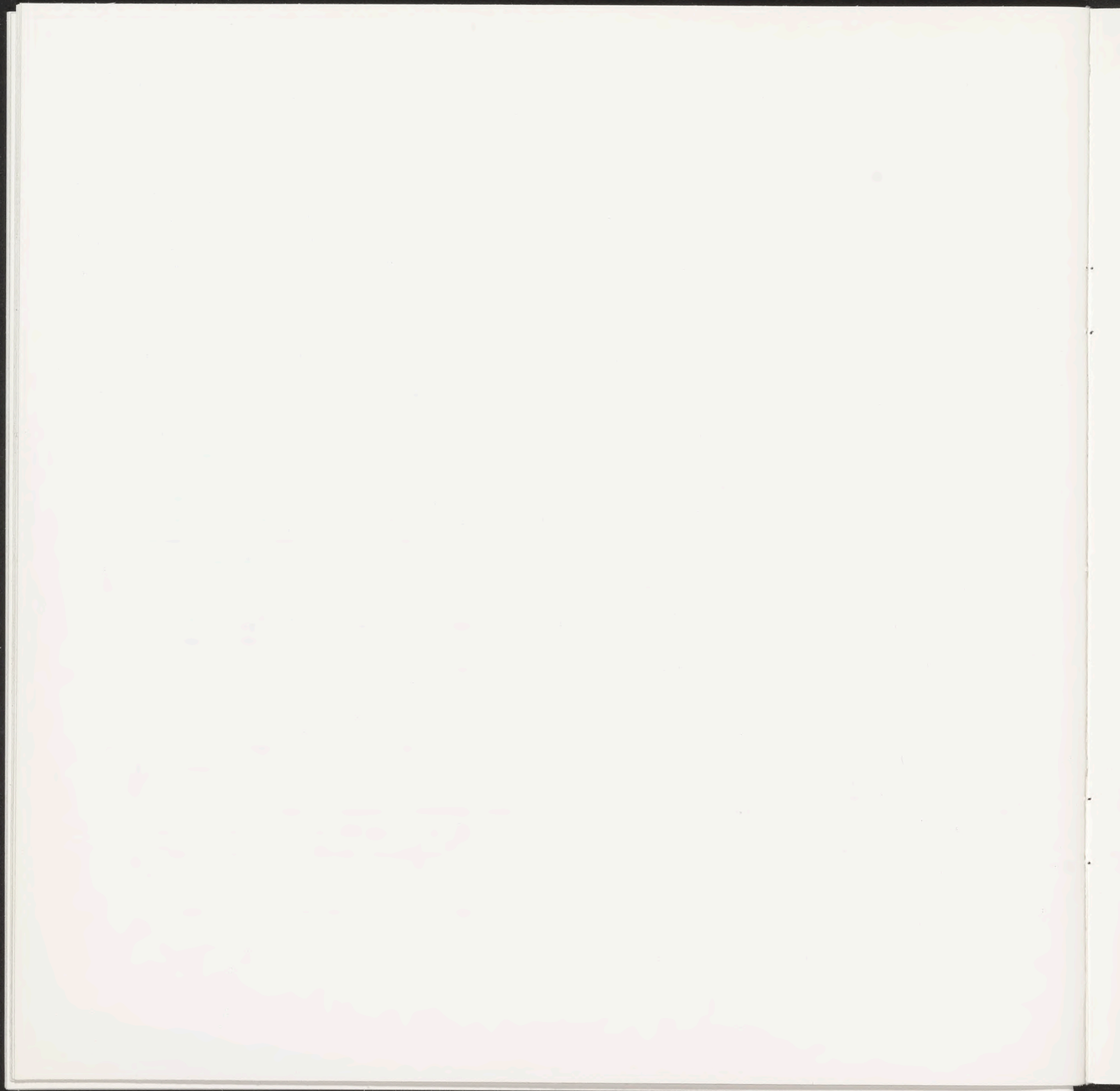
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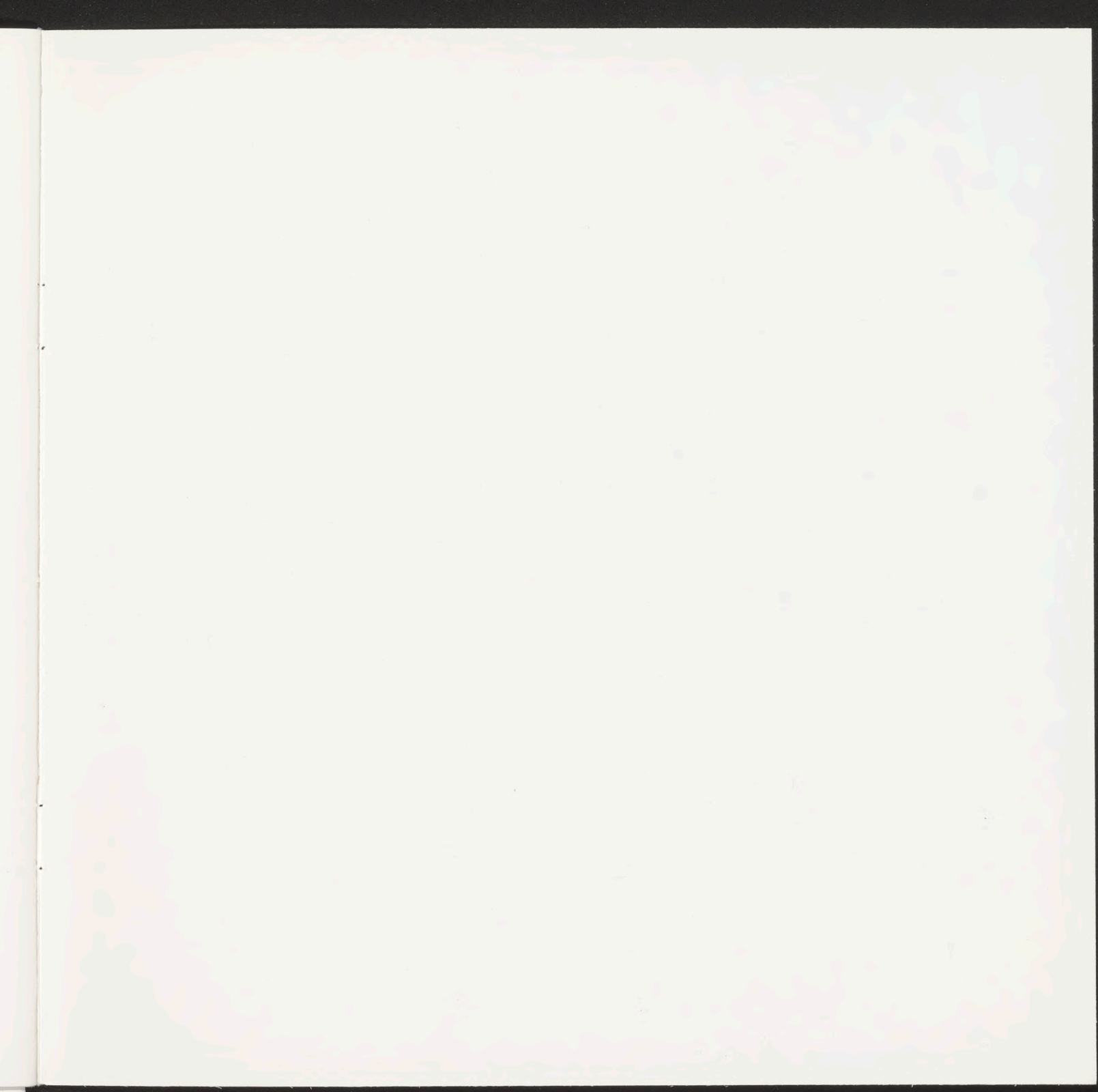
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